



Photo credit: Fuminori Sato

ANNA & WALTER

RUBIN SALEM'S REIGN OF TERROR

- by Albert Sgambati

Two North Mission News reporters were assaulted by the owner of the Grand Southern Hotel, 1941 Mission Street, while investigating complaints from Grand Southern tenants and the San Francisco Tenants' Union.

What at first began as a simple inquiry into the conditions of the building, called one of the worst run hotels in the Mission area by the Tenants' Union, ended up as a disclosure of a circle of violence that has existed at this building for some time, the strong-arm policy of the owner and management, and the abhorrent conditions the tenants are forced to live under.

For Rubin Musa Salem, owner of the Grand Southern and the Fioa Market below it, violence has long been a method in dealing with tenants, their guests... and now, the media. This might help to explain why Salem approves of the primitive tactics employed by the building's management with the heavy end of a baseball bat.

Charges levelled against Salem include malicious mischief stemming from the incident with the North Mission News, in which he destroyed a photographer's \$700 camera in a gross violation of First Amendment rights. His portly cohort, Hani Fares Bazyan, of 151 Duboce, was charged with battery in the same incident. And the police report notes, disturbingly, a threat of eviction, when a tenant of the building issued a statement to police in defense of the reporters' actions.

In two charges filed with the Superior Court in June of '86, the record shows that on at least two occasions, Xing Van Tran was beaten, battered and assaulted while living at the Grand Southern, requiring hospitalization for serious injuries on both occasions. The defendant is listed as Salem, Rubin Musa, of 34 Ardendale Drive, Daly City.

An unlawful detainer (eviction) notice filed in '86 has tenant Eric Anderson's response attached to it, which states, "management harassed me, and threatened to break my legs".

Over the last year the Grand Southern accounts for at least 14 violent crimes, as police records indicate.

Most of the tenants interviewed agree that, with better management and a more cooperative attitude on the part of the owner, Salem, the Grand Southern could be a secure and sane environment in which to live.

For many tenants, though, this hotel represents the last stop before the streets, and securing shelter takes precedent over involvement in organization which might threaten their stability, however tenuous it may be.

A look into the conditions of the building found that it is wanting on several accounts. Among tenants' grievances are the following charges: inadequate and intermittent heat, dirty showers, no locks on shower doors, filthy bathrooms, broken doors, inadequate fire alarm system, rodents, dirty halls, fire escapes sometimes blocked with furniture and/or garbage, no security, missing handrail on stairs, common kitchen is too dirty to use, and the kitchen oven smokes. Mail is delivered to a basket in Salem's store which is accessible to the general public in violation of postal code.

Due to the present state of the building, one tenant has already been injured, and has filed suit against Salem in Municipal Court, a case in which the plaintiff is suing for a five figure amount.

The city's Department of Public Health cited Salem with 46 violations in July of '85, and all of the violations were

abated in October of that same year.

The health inspector explained the department's process to me, whereby the owner of the building is given a 48 hour notification before the inspector shows up. He admits that many times this gives the landlord enough notification to make repairs on complaints and violations which he might have neglected otherwise. He also made the comment that 46 violations were an inordinately high amount of citations. When I asked about the time lapse involved with inspections, he

continued on page 2



Photo credit: Fuminori Sato

explained that he was the only health inspector for the city's 1,100 hotels.

Interestingly enough a tenant told the North Mission News that Salem opened a bathroom and shower on the third floor, which had been nailed shut. The tenant commented, "I guess that means we'll see a health inspector around here soon."

Of the three unlawful detainers found on file, all tenants raised habitability defenses, meaning that some of these tenants probably thought it admissible to stop paying rent due to the conditions of their rooms.

When I questioned tenants about the building's management, it seemed that while all agreed that the manager(s) used excessive force in instituting the building's policy, all seemed to share some sort of personal relationship with the manager(s). The overall feeling was that the manager(s) did not quite know how to handle certain situations without the use of violence, and were no more than dupes for the building's owner.

One of the building's tenants that I questioned specifically about the management stated, "There is no management in any real sense, no one who could fix anything, or address any of the everyday problems that arise."

Because of this situation, several people have been hospitalized and several tenants have told me about an incident in which a woman's room was wired shut in order to confine her to her room. The woman, attempting to exit her room, apparently fell from her window on to a roof below and was injured. It wasn't until two days later that she was taken to the hospital.

It is not an uncommon occurrence in the building when people are removed with the threat of being bludgeoned with a baseball bat.

In recent weeks, Salem has given his O.K. to the manager(s) to forcibly remove at least two tenants from the building who he considers troublemakers. One of the tenants is taking Salem to court on another charge. The other has threatened suit against Salem for a bite that he received from Salem's dog, a rottweiler, that the S.P.C.A. in Daly City couldn't find a registration number for.

Because of the position of many tenants in the hotel, there exists a general fear of outside agencies. Like the many innkeepers of this city's residential hotels, tenants regard our over-institutionalized world as being part of the cause of their present plight. Sandwiched by this sentiment and the threat of the street, a place like the Grand Southern (despite all its problems) does provide a refuge. The hotel's owner, Rubin Salem, in what many may consider a contradiction in terms, does afford these people some type of protection. In his store, he provides tenants with credit, a small blessing for those unable to meet their needs with meagre G.A. and S.S.I. checks.

Overall, there exists a very real tension in the building, and a fragmentary view of reality among its tenants. In fact, it would be fair to say that a number of tenants' reaction to an article, or critique such as this one, would fail to see any need to make changes. In terms of the ability to survive in this hostile environment, one carries with him a sense of pride and independence and, with it, an integrity that fills the void of expectation. Within this analysis lies a comfort bred of conformity, a contentedness which unquestioningly abides by the conditions of one's life, and a formula for living where one seldom permits himself to ask, who made up the rules?

Within the Grand Southern, these conditions are accentuated by the relationship that exists between Salem, the owner, and a number of tenants. Not only does Salem readily extend credit, but his store provides for a certain amount of socializing. In this atmosphere a tenant can feel that he is on the "good side" of the owner. Besides, it doesn't hurt

someone's ego when he's paying \$50 for a room, but includes among his associates a millionaire (or close to it, anyway). Yet, on the other hand, it makes it difficult for a tenant to come to the owner with complaints, because Salem can always look to his cronies and ask, who else is complaining?

While it might be true that money can't buy love, it certainly does quite well when the commodity is favor, and even better when it is bought on credit, for the bill can be extended indefinitely.

In investigating the problems that exist within the Grand Southern, several agencies have come forward and offered their assistance in mediating for both the tenants and the landlord. Two noteworthy offers come from the San Francisco Tenants' Union and from Community Services. Here, it is important to note that both the tenants of the building and the Tenants' Union feel that solutions to the building's problems, both management and conditions, can be worked out. We only hope that the building's owner and management respond in kind.

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OF CANDIDATES CONGRESS AND CHAOS

- by Brian Doohan

The North Mission News and the Association are prohibited by law from endorsing political candidates. It has to do with non-profit status which makes a sort of backhanded sense in politics, where profit often is the most important product.

Nine of the fourteen candidates running for the seat of the late Sala Burton in the April 7th race (including two designated hitters) appeared before over 100 curious voters at the Mission Cultural Center March 18th. Co-sponsoring the event of the 18th (the City's only bilingual candidates' night thanks to translators Cristian Ocampo and Herbert Hernandez) were the Cultural Center, North Mission Association, St. Peter's Housing Committee and S. F. Tenants' Union.

Three of the five leading Democratic contenders made an appearance... Supervisors Harry Britt and Doris Ward and fundraiser Nancy Pelosi. Also there were Karen Edwards (Humanist), Harriet Ross (Republican), Sam Grove (Libertarian), and Ted Zuur (Peace and Freedom). Cathy Sedwick and Carol Silver sent substitutes. The debate (and recent political developments) give rise to the following assumptions... but remember, we are prohibited (by law) from endorsing candidates:

- 1) The leading Democrat and Republican will oppose each other and Zuur, Edwards, Grove and Sedwick in June unless somebody gains more than half the vote. It is probable that the winning Democrat will advance to almost-certain victory in the runoff with less than 30% of the total.
- 2) The rubber polls of the institutional media have portrayed the race as a Pelosi-Britt showdown, slighting the other candidates and slanting their coverage in Nancy's favor ... e.g. the contention by Examiner columnist Paul Shinoff (3/13) that "someone is going to trip over the cord of gay power and pull it from the plug."
- 3) Harry Britt has squandered support from liberals and renters by his endorsement of anti-tenant Supervisor John Molinari for Mayor. He garnered a majority of Tenants' Union votes but not the 60% required for endorsement.
- 4) That Pelosi appeared was a pleasant surprise, but it was obvious from her body language and replies to the often-pointed questions that she is more comfortable in the drawing-rooms of Pacific Heights or Presidio Terrace; the revelation that there exist unwealthy San Franciscans may prove beneficial to her long-term perceptions of reality.
- 5) By far, the candidate with the most crowd-rapport was Doris Ward. What a shame that the media (Bill Mandel excepted) and the moneymongers have short-sheeted her campaign as, for example, the Examiner running her picture under the headline "Back In The Pack" (3/26).
- 6) That Silver, Brian Lantz and Maher didn't show was not entirely unexpected... but what about Billy's threadbare campaign? Maher, given some chance of winning by snagging Republican votes, must have emptied the cash register last November... how else to explain his pathetic signs?
- 7) A lot of voters who are going to hold their nose and vote for a Democrat in April will be looking for enemies in June. The Socialists and Libertarians have their true believers, and an anti-Contra Republican might pick off some disaffected voters. Karen Edwards' insistence that the government invest in housing and small business will hopefully be ripped off by one of the major parties a few years down the road, and Ted Zuur's plan to overturn the image of the deferential freshman Congressoid by introducing a bill of impeachment is a tempting prospect. (But, the practical outcome... either a Bush-league presidency or, if the Veep is included, the fall of the Oval Office to another unelected, wily old Texas Demo legislator... is disturbing from a historical perspective.)
- 8) Constancy may prove the hobgoblin of small political ambitions. Pelosi, for example, promises to balance the budget, freeze or cut most taxes and spend more on housing, AIDS etc. Presumably she'd cut the defense budget... but what happens when her old crony Cranston points out the effect of that upon the state's economy (and on the Democratic campaign war chest which depends in a large part on the bounty of Silicon Valley)?
- 9) Some Britt supporters are voting Pelosi out of repulsion for the likelihood of Mayor Feinstein appointing a right wing gay to the Board. Place that blame where it belongs! Others, re Harry's Molinari deal, whistle that old Papist proverb... "Despise the sin... forgive the sinner."
- 10) When the mud, the money and me-tooish Bonzo-bashing waxes tedious consider Southern California elections where such races like as not feature Republican religious fanatics vs. LaRouche or Ku Klux Democrats. Viva San Francisco!

HOW THE CANDIDATES DIFFER

Prior to the forum, the sponsors sent all candidates a questionnaire

the Chronicle dubbed "exhaustive". Other media digest such replies, sometimes interview candidates, and then endorse based on the prejudices of the editors or economic considerations, never allowing their consumers the courtesy of equal access. But, as we are prohibited (by law) from endorsing political candidates, their raw responses, bolstered by these following facts, rumors, implications and the like must suffice:

All 14 candidates were asked if they would vote Yes, Probably Yes, Probably No or No on 89 potential legislative measures. Nine replied... those present at the forum, less Sedwick and Zuur, and Democrat Bill Maher and Republican Tom Spinoaa. Below are their replies on the most controversial. The only unanimously unpopular proposal was that of some Migra zealots to wall off the Mexican border. The most popular was to commandeer surplus Federal land for homeless shelters (8 of 9 said "Yes", Maher said "Probably Yes"). We expect action to be forthcoming! And the most polarizing issue (four yes, four no, one undecided) wasn't the arms race, AIDS or even the balanced budget... it was cigarette taxes!

Remember, these are only promises. Pelosi told Election Action she was undecided on vacancy control and Prop M and the Chronicle that she opposed both. Candidates have been known to say one thing before one certain type of audience and the opposite before another. Caveat voter!

Candidate Replies: Br (Britt), Ed (Edwards), Ga (Garza), Gr (Grove), Ma (Maher), Pe (Pelosi), Ro (Ross), Si (Silver), Sp (Spinoaa), Wa (Ward), Ww (Wadsworth), Zu (Zuur)

DOMESTIC HOUSING, LEGAL, HEALTH AND ECONOMIC LEGISLATION:

	Si	Ma	Br	Pe	Wa	Sp	Gr	Ed	Ro
To balance the yearly Federal budget	FY	N	FN	Y	Y	Y	Y	FY	Y
To enact an income tax surcharge of 10%	FN	FN	N	N	N	Y	N	*	N
To enact proportionate progressive inc. tax raises	FY	FY	FN	N	FN	N	N	FY	N
To enact excise taxes of at least 5% of the budget	N	FY	FN	N	N	Y	N	*	N
To enact or increase corporate/business taxes	FY	FY	FY	N	Y	Y	N	FY	N
To enact Federal land or property taxes	FN	FN	FN	N	N	N	N	*	FY*
To enact punitive taxes on cigarettes	Y	N	Y	N	Y	Y	N	*	N
To repeal the Congressional pay increase	FN	Y	Y	Y	Y	Y	Y	FY	N
To reverse Federal deregulation policies (air etc.)	Y	FY	FY	FN	FY	Y	N	*	N
To enhance "enterprise zones" by cutting bus. taxes	FY	FN	N	FY	FY	N	Y	*	Y
To invest Fed. funds in labor-intensive priv. bus.	FY	FY	FY	FY	Y	N	N	Y	N
To enact a 35 hr. workweek where unemp. exceeds 12%	FN	FN	Y	FN	Y	N	N	N	Y
To increase Federal housing subsidies to 1980 levels	FY	FY	Y	Y	Y	N	N	*	N
To subsidize only low/very low income ventures	N	FN	FY	N	N	N	N	FY	N
To privatize some/all Federal public housing	FN	FN	FN	N	N	Y	Y	N	N
To re-enact Fed. rent control if inflation exceeds 12%	FY	N	N	FN	Y	Y	N	*	N
To utilize surplus Fed. prop. as homeless shelters	Y	FY	Y	Y	Y	Y	Y	Y	Y
To create communities for dysfunctionally homeless	Y	FN	Y	Y	Y	N	N	*	Y
To invest in "planned cities" (ie. Reston/Columbia)	FY	FN	FN	FN	FN	N	N	Y	*
To create a (Kennedy style) national health plan	Y	FY	Y	FY	Y	Y	N	Y	N
- Above, but restricted to catastrophic illness	FN	Y	Y*	FY	Y	N	N	*	Y
To increase AIDS funding proportionally to cases	Y	Y	Y+	Y	Y	Y	FN	Y+	Y
To intern willfully sexually active AIDS patients	N	FN	N	FN	N	Y	N	N	Y
To waive FDA restrictions on AIDS medication	Y	FY	FY	FY	FY	Y	Y	*	N
To prohibit the berthing of the U.S.S. Missouri	Y	N	Y	FY	Y	N	Y	Y	N
To promote military-related industry in the 5th CD	N	FN	N	N	N	Y	N	N	Y
To enact minority quotas in your political party	Y	FY	FN	N	Y	Y	N	*	N
To cap Congressional campaign spending at \$250K	FY	FY	FY	Y	Y	Y	FN	Y	Y

INTERNATIONAL DIPLOMACY/DEFENSE LEGISLATION:

	Si	Ma	Br	Pe	Wa	Sp	Gr	Ed	Ro
To freeze the defense budget at 1987 levels	*	Y	Y	N	N	N	*	N	N
To cut the defense budget by 20%	FY	FN	FY	Y	Y	N	Y	Y+	N
To defund "Star Wars" w/o Soviet reciprocity	Y	FY	Y	Y	FY	N	*	Y	N
To reinstitute a universal 2-year military draft	N	FN	N	N	N	Y	N	N	N
- Above 3 mo. service- mil./non. mil. option	Y	FN	FN	N	N	N	N	N	N
To recognize/support Cuba & Nicaraguan governments	Y*	FY	Y*	*	Y	N	*	Y	N
To commit US troops to defend Cent. American allies	N	FN	N	N	Y	N	N	N	N
- Above to collect debts owed US banks	N	N	N	N	N	Y	N	N	N
- Above to conduct uninvited anti-drug operations	N	N	N	N	N	Y	N	N	N
- Above to overthrow African Marxist regimes	N	N	N	N	N	Y	N	N	N
To give humanitarian aid to African Marxist regimes	FY	FN	Y	N	*	*	N	*	Y
To step up attacks against known terrorist bases	FN	N	FN	N	N	Y	N	N	Y
To commit US aid/troops to save Iraq from Iran	N	N	N	N	N	Y	N	N	N
- Above to save Iran from Soviet attack	N	N	FN	N	N	N	N	N	N
To establish a Palestinian West Bank homeland	N	N	FN	N	Y	Y	*	Y	Y
To reciprocally withdraw European nuclear weapons	Y	FY	FY	Y	Y	Y	Y	*	Y
To unilaterally withdraw European nuclear weapons	FY	FN	FN	FN	N	N	Y	*	N
To pressure England into promoting a united Ireland	FN	Y	Y	FY	N	Y	Y	*	N
To restrict/tax imports from protectionist nations	FN	FY	N	N	N	N	N	*	N
To promote the remilitarization of Japan	N	FN	FN	N	*	N	FN	*	N
To recognize/normalize relations with Vietnam	Y	FY	FY	FY	Y	N	FY	*	Y

The following poll was taken by the petitioners' co-op Election Action on local ballot issues; past, present and future:

	Ga	Ww	Si	Zu	Br	Pe	Wa	Sp	Gr	Ed	Ro
To replace Poly High with housing	N	Y	Y	N	Y	Y	Y	N	N	N	N
To replace the Balboa Reservoir with housing	N	N	Y	N	Y	*	Y	N	N	N	N
To subject land giveaways to voter approval	Y	Y	N	Y	N	N	N	Y	Y	Y	Y
To repeal the residential utility tax	Y	N	N	Y	Y	*	N	Y	Y	Y	N
To declare S.F. a nuclear free zone	Y	N	Y	Y	Y	Y	Y	N	Y	Y	*
To call voluntary apartheid consumer boycott	Y	N	Y	Y	Y	Y	Y	Y	*	Y	N
To tighten growth limits (Prop M passed 11/86)	Y	N	N	Y	Y	*	N	Y	N	Y	N
To increase AIDS research (Prop N passed 6/86)	Y	Y	Y	Y	Y	Y	Y	Y	*	Y	Y
To control rents on vacant residential units	N	Y	*	Y	Y	*	Y	Y	N	Y	N
To establish commercial rent control	N	N	*	Y	Y	*	Y	Y	N	Y	N
To elect S.F. supervisors by district	N	*	Y	Y	Y	*	N	*	Y	Y	Y
To limit elected S.F. officials to two terms	Y	N	N	Y	*	N	N	Y	Y	Y	Y

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MS. INT'L LEATHER

"Let those of us in leather use our strength to help our brothers and sisters when possible, comfort them when necessary; but always with dignity and a sense of style that will give notice to the world that we will not be ignored and will defend our right to exist as unique individuals."

- Jim Ed Thompson
Co-chair, First Annual Ms. Leather Contest

With an attitude exemplified by the above quote, hundreds of leather-clad women and men showed up at the Club DV8 for the First Annual International Ms. Leather Contest, raising well over eight thousand dollars for various AIDS organizations throughout San Francisco.

The winner of the contest was Judy Tallwing McCarthy, a 40 year old artist, sculptor and muralist sponsored by the Primary Domain, a leather bar in Portland, Oregon. Judy is a grandmother and a mother of six, and has been involved with the leather community for a number of years. She was voted Portland Leatherwomyn '87 earlier this year.

Second place in the contest went to Shadow Morton, who was voted Ms. San Francisco Leather of 1987 last month. Third place went to Rainbeau, representing Oakland. She is another local favorite and the owner, producer, director and performer for Rainbeaux Productions, a women's entertainment company in the city.

Other contestants included Veronica Carol Powers, who lists herself as an animal trainer; Mistress Destiny, representing Detroit, Michigan, whose occupation is behavior modification consultant; and Sister Mysteria of the Sisters of Perpetual Indulgence, who lists her occupation as Professional Dominant. There were 15 contestants in all, representing cities throughout the country.

The contestants were judged on positive leather image, stage presentation, poise, attitude, self-confidence and appearance. The new Ms. International Leather will represent the women's leather community at other leather events throughout the country in the coming year.

Entertainment at the event included the Blazing Redheads, an all-women's band that plays a unique combination of progressive, funk and Latin/Salsa beat, and Danny Williams, a local stand-up comedian who began performing in San Francisco five years ago with the record "Castro Boy". Mistress of Ceremonies was Jo-Carrol, a song writer, record producer and international entertainer who has had several records released including New Soul and her latest release, Last Call.

Proceeds from the contest will go to Coming Home Hospice, a live-in residence providing supervision, room and board in an inviting home-like atmosphere for 15 people with terminal illness including AIDS; AIDS Alternative Healing Project, an information and referral resource for people diagnosed with AIDS; Women's AIDS Network, which is a group of women in the medical, mental health and social services fields providing a

forum of exchange among members, support and assistance to its members in their work with AIDS and new strategies for focusing and directing AIDS services and education towards women and women's needs; AIDS Emergency Fund, which gives emergency financial assistance to people with AIDS; and AWARE, a community-based study of women and AIDS.



MS. INTERNATIONAL LEATHER 1987 - Judy Tallwing McCarthy, an apache grandmother and mother of six, took top honors at the First International Ms. Leather Contest held at Club DV8 on Saturday, March 21st.

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AVOCADO	2.75
SWISS CHEESE	2.85
HAM	3.00
TUNA	3.00
AVOCADO/EGG	3.25
PASTRAMI	3.25
REAL TURKEY BREAST	3.25
ROAST BEEF	3.25

CLUB SANDWICH 3.50
Bacon, breast of turkey, swiss cheese with white bread toasted.

BAY SHRIMP CROISSANT 4.25
Croissant with alfalfa sprouts, avocado and bay shrimp salad.

HOT SANDWICHES

Served with french fries and fresh tomato, onion, lettuce, pickle.

RASHER BURGER 3.50
7 oz. of ground beef topped with American cheese and crisp bacon.

BREAST OF CHICKEN SANDWICH 4.25
Baked chicken breast on sourdough bread with mushroom sauce.

STEAK SANDWICH 4.25
New York sirloin on sourdough bread with tarragon red wine sauce.

REUBEN'S CUBE 3.75
Thinly sliced corned beef with sauerkraut, swiss cheese and dressing on wholewheat.

MONTEREY BURGER 3.60
7 oz. of ground beef with Monterey Jack cheese

SALAOS-Served with hot french roll or blackbread

DINNER SALAO 1.50
GARDEN SALAO Small 1.95 Large 3.25
With fresh garden vegetables

FRESH FRUIT SALAO 3.50
Sliced fresh fruit with cottage cheese.

SPINACH SALAO 3.50
Leaves of spinach, with walnuts, chopped bacon, eggs, and sliced mushroom.

MARKET SALAO 4.25
Sliced of chicken, ham, swiss cheese and salami with fresh garden vegetables.

COUNTRY CHICKEN SALAO 4.75
Artichoke filled with marinated chicken fresh vegetables garnish and ginger dressing

THE CLARION SALAO 5.75
Fresh garden salad with chicken, prawn, and avocado.

(DRESSING SERVED: Italian, Thousand Island, Spiced Sour Cream, Blue Cheese, and House Dressing)

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FRESH VEGETABLE PLATTER 3.50
Steamed vegetables with one poached egg.

JOE'S WAY 3.50
Scrambled eggs with ground beef, onion and spinach.

SPINACH AND MUSHROOM OUCHE 4.25
Served with fresh fruit and garden salad

FISHERMAN'S OUCHE 4.95
Scallops, crab and shrimp served with fresh fruits and garden salad.

CHINESE TASTY 4.75
Egg rolls, Chinese ribs and fried prawns with sweet and sour sauce.

CHICKEN IN A BASKET 4.75
Deep fried honey chicken with french fries and fresh vegetable garnish

SIDE ORDERS

HALF AVOCADO	0.75
POTATO SALAD	1.10
GARLIC BREAD	1.45
TWO EGG ROLLS	1.95

PANCHO NACHOS 3.25
Corn chips cheddar cheese guacamole, tomato, sour cream.

DINNER - Served from 5:30 p.m. to 10:00 p.m.

DINNER APPETIZERS

CALAMARI 2.25
Deep fried with tartar sauce or cocktail sauce.

SESAME PRAWNS 2.75
Deep fried with tartar sauce or cocktail sauce.

STEAMED CLAMS 2.76
Steamed clams in garlic, ginger sauce.

DINNER ENTREES - Served with french roll or blackbread, dinner salad, baked potato or rice and fresh vegetables.

CALIFORNIA FETTUCCINI 5.50
Bay shrimp, avocado, sweet basil, mushroom with alfredo sauce.

BREAST OF CHICKEN DIJON 5.95
Broiled breast of chicken with Dijon Mustard sauce.

CORNISH HEN AND GINGER 6.25
Cornish hen marinated in teriyaki sauce, broiled with ginger sauce.

ROAST RIB OF BEEF AU JUS 6.50
Prime rib of beef with Au Jus and horseradish.

NEW YORK SIRLOIN STEAK 6.50
Broiled sirloin steak with red wine and butter sauce.

PASTA AND PRAWNS 6.50
Sauteed prawns with a light cream sauce, fresh herbs, atop fresh fettuccini.

PACIFIC SEAFOOD PLATTER 6.50
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Photo credit: Fuminori Sato

A DANGEROUS PLACE TO PLAY

- by Bob Ponting

Valencia Street residents and merchants are angry that a neighborhood park, once frequented by mothers, small children and seniors, has been taken over by alcoholic street people and drug dealers.

Nearly one hundred neighbors and business people signed a letter in February asking the city to clean up the park or pave it over with a parking lot. More than a month later, they are still waiting for some kind of a response.

"This park serves no legitimate purpose for anybody in the neighborhood," said David Vick, the Valencia Street businessman who wrote the letter. "[It] breeds nothing but crime, corruption and undesirables."

The park that Vick was talking about is a small picnic area on Valencia Street, between 19th and 19th Streets. Partially hidden from the street by bushes, it has become a gathering place for street people who take over all four of the park's small picnic tables and spend the day drinking and dealing drugs. According to Vick, several of the people sleep in the park.

Vick said that the police department responds to specific complaints about the activities in the park, but they don't have enough officers to patrol the area regularly.

"I understand their problem," he said. "If they have to deal with a rape and a robbery, we're going to be third on the list."

Officer Ratti, the community relations officer at Mission Station, said that the department is well aware of the problem at the park but hasn't been able to do much about it because of budget cutbacks.

"We have a hard enough time having to take care of pros-

titution and drugs on Mission Street," Ratti said. The people in the park urinate in doorways, drink in the park and panhandle in front of stores. They are more of a nuisance than a threat to public safety, he said.

But neighborhood merchants complain that the nuisance is costing them customers and money. Alfie, who owns a bar near the park, says that its skid-row atmosphere is bad for business.

"This is supposed to be a nice street, and the businesses and residences want to make it nicer. But it's kind of hard to do with these guys hanging around," she said. "Everybody's got to have a place to hang out, but when they start terrorizing customers and residents, it turns bad."

"If it was a park where the residents could use it -- if old people could sit in the park, if children could roll in the grass, if I could read a book in the sun -- that would be okay." But as it stands now, she said, "absolutely no one in this neighborhood wants that place to stay the same."

Frank Moran, 81, walks past the park almost every day on his morning constitutional. When the sun is out, he often sits for a while on one of the benches in front of the park. According to Moran, the park has changed a lot since the city built it five or six years ago.

"I used to take my grandchildren here, but I don't no more. This is no place for them," he said, shaking his head in disgust. He doesn't think that much can be done to save the park at this point. "You can throw out the winos, but they keep coming back," he said.

Moran thinks turning the park into a parking lot is a good idea. "That way, all these people would have to find someplace else to go. It would get them out of here and the city could make some money."

The Oropeza family has lived on the alley bordering the park for over 20 years. Mrs. Oropeza said that she often finds street people from the park sleeping on her porch and urinating in her yard. Even so, she prefers a park to a parking lot.

"I would rather have the park as it is," she said in Spanish, "but so that children and old people can use it again."

Leon Clarke has lived in a second floor apartment next door to the Oropeza family for more than 10 years. His side windows look down on the park. He agreed with other residents that the people who have taken over the park are a nuisance. But he thinks that some of the park's critics have overstated their case.

"It's a problem, but my honest feeling is that it could be worse," Clarke said. "These are street people, and being in the park is better than out on the sidewalk."

Clarke's tolerant attitude is not shared by many of his neighbors, however. And the hundred or so people who signed David Vick's petition to City Hall are still waiting for a response to their concerns, even though copies of the letter were sent to Mayor Feinstein and Supervisor Carol Ruth Silver in February.

Tom Easton, the Mayor's press officer, told the North Mission News that the Mayor had received the letter and "it's being looked into." Easton would not elaborate.

Supervisor Silver said that she was aware of complaints about the park, but had personally seen nothing to justify concern. "I have been in that park recently, and I saw nothing untoward," she said. "I think the last possible solution is to destroy the park because a small group of people have made it unusable."

Silver said that she would ask the police to investigate the situation and to increase their attention to the area if necessary.

"I spoke to Carol Ruth Silver three times about the park," said David Vick. "Each time she told me the same thing: 'One of my aides will look into it.'" Vick said that Silver never did anything about the problem then, and he doesn't expect her to do anything now.

SPACES FOR RENT



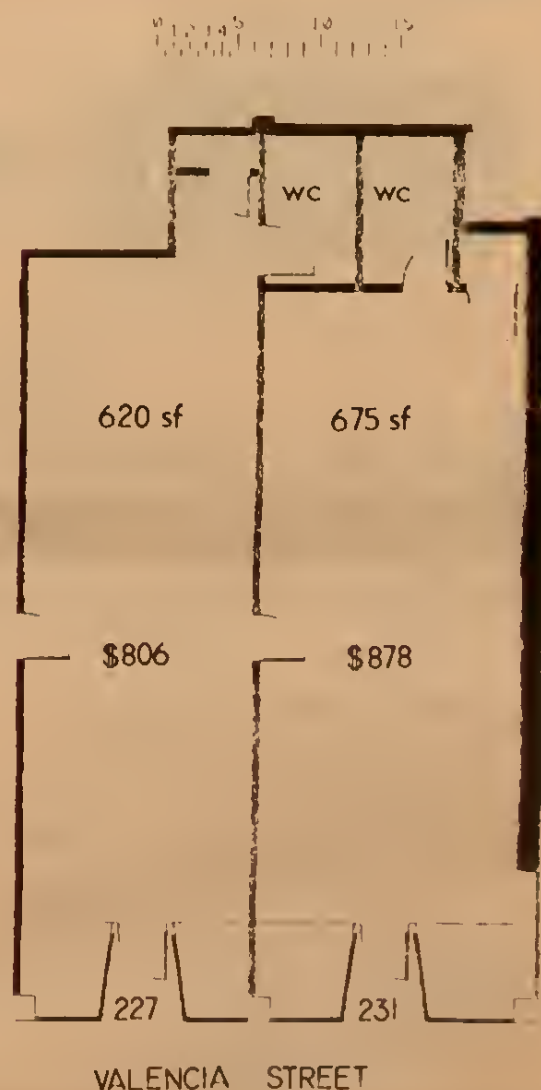
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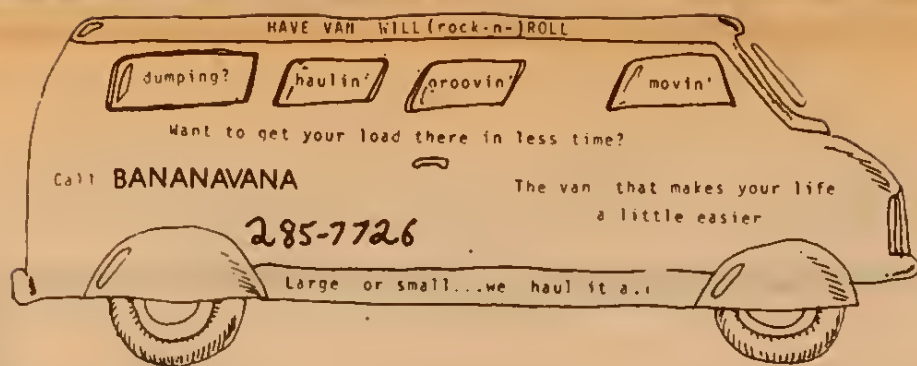
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NEIGHBORS by LYNN JOHNSON

It's almost Easter and there's something that's bothered me a lot this year about the upcoming holiday. I started seeing large displays of filled Easter baskets and Easter candies in the big supermarkets and discount stores back in the middle of February. Now it's bad enough that the profit-seekers start hyping us up two months ahead of a holiday, but when they put out the packaged, edible goodies that early it really makes me wonder what we're shoving down children's throats. Obviously these chocolate eggs and marshmallow rabbits and jelly beans have been in warehouses long before they reach the store shelves and then it's another two months before the kids eat them. Just what are these "treats" made of that they can last so long and still be edible?

If you want to fill your own Easter baskets this year HD ENTERPRISES, an import store at 328 Guerrero near 16th, is filled with hundreds of beautiful baskets in all colors and sizes at very reasonable prices. Color some eggs, make some cookies, stick in a fuzzy stuffed rabbit, and give the kids a personal treat that's also wholesome. HD ELECTRONICS next door to the import store also makes house calls for TV and VCR repair. Several had them fix her television, and she's very pleased with the results and the price.

If you pick up this paper early you're in for a treat. On April 3rd, 4th, and 5th at 8 PM Jungle Red Productions presents the Typecast Players in "Not Really 'The Women'", a play for men in dresses about love, hate and manicures. I've seen videotapes of the very first presentation of this piece last fall, and it's absolutely hilarious. It's at CAPP STREET THEATER, 362 Capp Street and best of all -- it's FREE.

On a recent Saturday night I was invited to a big hooplah at VIDEO FREE AMERICA on Shotwell which promised lots of bands and videos and fun. I was excited because I'd never been to VIDEO FREE AMERICA, but I'd heard lots of good reports about the goings-on there. I got there right on time at 10 PM to find the street lined with two red fireman's cars and two black and white police cars with all their overhead lights flashing. A very attractive and very under-control woman at the door told those of us seeking entry that we'd have to wait half an hour because the fire marshal was inside questioning permits. Half an hour later the show was cancelled because the fire marshal closed down the place. The really strange thing was that I couldn't get clear answers from anyone about what the problem was. The people putting on the show said there was just one tiny permit missing -- something about projecting images on the wall -- and that it might well be harassment since rumor had it that the same fire marshal had closed Club Nine and another similar club the week before. One policeman came out the door finally. When politely questioned about why the show was not going on he said there were building code violations, lots of code violations, eight or nine violations, so many that he couldn't take the time to pinpoint any one of them. A woman among the people waiting to get in said, "We just wanna have fun, and they send two squad cars and two fire marshals' cars down here to talk to one manager for an hour and a half while other innocent people are being raped and robbed. Where were these guys when I got mugged?"

Things were seeming awfully strange, so I wheedled my way inside with a friend who politely asked the attacking fire marshal, "Exactly what is it that prevents us from seeing the show we were invited to see?" The fire marshal talked about missing permits and building violations -- so many violations that he couldn't name a specific one -- just far too many violations to allow the place to open that particular night. We returned to the sidewalk, the manager came out after an hour of patient talking with the fire marshal and was no less nebulous than they, and then the firemen and the policemen went next door and closed down a private birthday party. It was a strange evening and then it got stranger.

My buddy and I decided to have a drink somewhere and I remembered that I've been often told to go into VIC's on a weekend night and look up "Mean Jean". VIC's is on Valencia between 16th and 17th, a huge barn of a bar that seems to have been there for a few generations at least. Big as the place is it can barely contain the presence of Jean the bartender, the loudest, most foul-mouthed and wonderful woman I've encountered behind a bar in many years. She'd sooner cuss ya' out than sell ya' a drink, but there was no lack of inebriation among the clientele. Everybody was havin' a good time -- half of them joining in the shouting match with Jean, the other half forming a polite audience. Some of the customers were served with quiet goodwill while others begged to buy a beer without success. But come midnight Mean Jean cut 'em all off and closed the place so she could continue her own partying on the other side of some other bar.

16th Street seems to be changing faster than ever. LA BAIE is closed down, COOKIES AND CANDIES is being forced out by an astronomical rent increase, something called NEW DAWN is on its way if we can believe unlit neon, NORTH MISSION PRODUCE is closed, and that shop that had the \$1000 rent tag in the window last month is being filled with vintage clothing and applying for a license as a second-hand store. I'm afraid to go on vacation because I might not recognize anything when I get back.

I stopped in FUNICF's a couple of weeks ago on 24th near Valencia. Good Brazilian food. I had a Gumbo that was excellent. But the place really made me think. The place is a lot of fun and the food is very good, but it's certainly not a fancy place or dinner house. Still the bill comes to over \$30 for dinner for two and a carafe of house wine. That's now a moderate priced restaurant. Whatever happened to neighborhood restaurants where you could stop in for a decent meal without going into debt.

If you like flea markets as I do there's going to be a big one in the neighborhood on Saturday April 4th from 10AM to 4PM. There will be 34 stalls with items of all kinds for sale at MISSION RECREATION CENTER, 2450 Harrison Street between 20th and 21st Streets.

THE WOMEN'S OCCUPATIONAL STRESS RESOURCE CENTER at 264 Valencia between 14th and Duboce is sponsoring Occupational Stress Group beginning in mid-April. There will be 8 sessions for women workers with or without jobs on Thursday evenings from 7 - 9 PM. The fee is \$10 per session with sliding scale available, but you must pre-register. For pre-registration or more information you can call 864-2364.

Travelling storyteller Joel Ben Izzy will be spinning tales around the old pot-bellied stove at THE FARM, 1499 Potrero at Army on Thursday, April 16, at 8 PM. The stories from around the world are suitable for adults and older children and admission is \$3 - \$5. For information call 826-4290.

Another teller of tales, Jay Goldspinner, will be telling Stories of Strong Women at OLD WIVES' TALES Thursday April 30 at 7:30 PM. Admission is \$4 - \$6 and OLD WIVES' TALES number is 821-4675.

MODERN TIMES BOOKSTORE still has open readings among their many other wonderful presentations. This month the

Lesbian/Gay open reading is Wednesday, April 8th at 7:30 PM and the Fiction Writers' open reading is Tuesday, April 14th at 7:00 PM.

NEW PERFORMANCE GALLERY has a lot going on in April: the Frynar Muhl Dance Company debuts Thursday, April 9 at 8:30 PM; American Inroads presents choreographer Susan Marshall and Company April 15-19; and The San Francisco Jazz Dance Company presents their spring season April 23-25. NEW PERFORMANCE GALLERY IS LOCATED AT 3153 17TH STREET.

East LA Multiples, a contemporary collection of work by thirteen serigraphic printmakers from East Los Angeles runs through April 30, 1987 at Galeria Libertad at LA RAZA GRAPHICS CENTER, 938 Valencia.

Although I usually confine myself to talking about the neighborhood, let's not forget that San Francisco offers us a lot outside the neighborhood too. Civic Center is only a 20 minute walk or a short bus ride and you can enjoy the Museum of Modern Art, the produce market in UN Plaza, and the main library among other attractions. For those of you who didn't know the main library offers a large variety of educational and entertaining videotapes you can check out for free on your library card. You can keep them for two days, but you do have to pay a fine for tapes returned late. These sunny spring days between the rains are great for exploring the city and in our town that's always an adventure.



Photo credit: Fuminori Sato

COOKIE CRUMBLES

- by David Spero

One of the North Mission's favorite cookie stores is closing down. Another long time neighborhood business bites the dust. Once again, huge rent increases have played a part in the changing commercial character of 16th Street.

For over thirty years Attilio Gazzanio, affectionately known as the "cookie man", has operated the Golden Products Company located at 3162 16th, near Guerrero, a wholesale and retail outlet for just about every kind of cookie known to man. No gourmet ripoffs here. Golden Products built up a large wholesale business with institutional cafeteria users. On the retail side, thousands of Mission residents enjoyed the inexpensive bags of cookies, some priced as low as a dollar a bag.

One of the reasons is closing is the constant rent increases. "Every year around Christmas we get a notice raising our rent \$100 a month," Mr. Gazzanio said. The rent is now \$1,200 a month. Six years ago, Globus Enterprises bought three buildings housing Golden Products, Bill's Coin Shop and ATC Upholstery for a combined \$65,000. Golden Products received a rent increase every year.

Georgina Urani, Elvira Mayorga, Griselinda Fontes, Rebecca Ong and Maria Parun will all lose their jobs. Georgina, the "cookie lady", has worked with Golden Products for 30 years. "The neighborhood's fine, the people are nice, Mr. Gazzanio's the best; we'll miss everything." The neighborhood will miss the cookie store.

I've been out of town for six months. It's a drag to come back and see small businesses going under, particularly ones that had a special place in the neighborhood. I've heard of a few others moving out due to the greed of others. A fair number of new restaurants have opened. Do we really need all of them? Is it ludicrous to prefer an empty storefront? Is it time for commercial rent control? More on this subject in the next issue.

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THE KIDS OF THE MUSEUM ART SCHOOL



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Thoughts while eating Chinese food in the Mission: it is so peaceful here, in this room of wooden floors and white walls, and the only thing that separates me from the street of la tierra, this long road that crosses the earth, filled with the feet of the travelers, the only separation is a thin wooden wall and windows that do little to hold out the wind.

I see all the eyes, the hands, the tired feet in my restless dreams at night. When the morning comes, I stand within the humanity of my time on the edge of a plaza that is not a plaza, the patio of the Bart station. In that place there are people who have come from other plazas where the fabric of the lives of their families have been woven. On the stones of the plazas in towns now distant and lost, benches gave solace to the old who found rest after the heat of the day. Past them walked the young lovers, arm in arm, a place to walk and talk about their futures in simple terms about children and work, and hope for a good life. Now these same people are here, torn from those other plazas by violent and repressive circumstance. This city gives them no sensibility for an evening walk. Here they must make do with a stopping place for buses and a train station that never intended to extend the hospitality of a place to rest and meet and plan one's life.

There should be a fine plaza in the Mission. One designed for such times in life as love and rest and dreams under trees, where perhaps a fountain makes delicate music and children can run laughing and splashing on hot days.

I have a suggestion. Where 24th Street intersects with Harrison there is a wide four corners. The traffic can be rerouted so that it does not go through 24th Street, and the plaza could be central to shops that carry food and handcrafted clothing and household items from all over the Americas. Paint the shop fronts blue, yellow, pink, adobe, red and white. Bring music to the plaza each weekend, and give the people back their pride and hope for life. Life is tedious and useless without joy or hope. Joy and hope come out of wonderful plazas where one can hear the sound of birds, wind blowing through tree limbs, children's laughter, and a place to rest for the travelers of the Americas.

Che Cuevara said it perfectly. "The problem with governments is that they do not give the people quality." One does not need to take a political side to understand the wisdom of these words. Simply defined, La Mision needs a plaza. Dedicate this plaza to the poets and artists of the Americas, and to peace for the restless land. Paz, amigos.

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Oscar Ramirez was casual and dignified, off to one side in the Mission Gráfica workshop, a little disoriented perhaps. He was at first careful and formal with his words. He was not for a minute the boastful artistic type nor anyone resembling an excentric. In fact I imagine little difference between him and his students in the Escuela de Artes Plásticas in Managua where he is a professor of art and the director.

By meeting him you can assume his style is direct, at times confrontational but not solely decorative nor implicit. He began by talking to us like a representative but eventually we got a sense of each other. This is how friendships develop over boundries.

Below is our discussion which addresses art and artists in Nicaragua, the cultura, influences, role of the artist-style and values. Oscar's beliefs about the essence of art and the freedom of the individual to express that essence were both surprising to us and at the same time influential to our thinking.

Mission Community Culture: How is it you find yourself in the Mission?

Oscar Ramirez: As part of a direct exchange of artists. Two artists have made the trip from here, Jos Sances, who gave classes in Nicaragua and Oina Redman who is a teacher in the Art School of Managua. We have formed a bond with these artists and they have provided us with assistance and help. I had an exhibition here in the Mission and am working in the silkscreen dept. of the Mission Cultural Center.

MCC: What is your position in Nicaragua Libre?

OR: I am the director of the grafics workshop and professor of art as well as a painter and grafic artist.

MCC: Isn't it true that you are one of the founding members of the Sandinista Cultural Workers Association (ASTC)? What is the ASTC?

OR: After the triumph of the revolution, one of the things that the Ministry of Culture did was to form the ASTC. This is an extremely broad base or guild of professional artists. It is political by proof of its work. It has an international scope as well. The guild includes painters, muralists, dancers and theatre makers, photographers, poets and circus performers.

MCC: In your opinion, how can a painter, for example serve society. How can culture relate to the kind of process you are having in Nicaragua?

OR:

You have to serve as an artist first. From there you derive your most reason, validity; in your construction. You have to be an artist first just like if you are an educator you have to educate well. If you are an artist your job is to arrive at a good artwork.

(He talks about the other side of an artist's commitment which is that of defense in this time of aggression.

OR: Many artists have participated actively in the war zones and in the work brigades. The person who lives in the border region (the area of the contra attacks) is not living apart from the rest of Nicaraguan citizens. Many of us have been there. The artist makes us more aware of that reality through his or her art. He brings home the value, essence, of those who are on the war fronts.

Indeed, in this moment, it is a most grave time for us. An artist participates not only as a painter but as a Nicaraguan citizen defending the homeland. The Nicaraguan war is not a war solely of the Sandinista army but of each and every conscious Nicaraguan person and we are going forward.

MCC: Is there a Nicaraguan style of art?

OR: There are elements that are very Nicaraguan. For example there are artists that rescue the symbolism of the pre-columbian past. Also, there are theatre groups that are using images from our society. The dancers, they create with certain classical elements combined with folkloric and native elements because they believe that these can and should be combined.

In music, there is a jazz group Praxis which before played Nicaraguan music. Now they are adding to the local sound and raising the standard of our music.

MCC: Is there a method to incorporate the peasant and rural workers into the arts?

OR: Oh yes, we have the community cultural centers. These are formed by artists in all the regions. The idea is to have a station where artists give free classes or poetry for example. There are people in Nicaragua who know little about how a poem works phonetically yet they write well. These centers have incorporated these people. There is a lot of work with children also. A lot of great artistic elements have been discovered in the outlying regions.

(He goes on to list names of now significant national artists who came from the countryside)

Now we have more communication with the cultures in the countryside and through contact have incorporated a lot of folks.

MISSION ARTISTS MEET SUP. GONZALES

On Friday, March 20th a group of Mission residents, artists and supporters accepted an invitation to meet with our Supervisor Jim Gonzales. Artists in the area are concerned about the relocations of low-income people caused by the redevelopment of South of Market and the impact this will have on art space and the culture of the Mission.

Representatives from the Mission Cultural Center, The Farm and a number of independent artists expressed concern over a series of events in the community and the city. The city's plan to cater to U.S. Navy interests in housing the battleship Missouri will have a devastating effect on housing and live-in work space already scarce in the Mission. It was an opportunity to connect with the Supervisor and inform him of the recent histories of two Mission Art Centers, The Farm and the Cultural Centers. These kinds of advisory bodies could be positive if the Supervisor uses what he gets from these meetings.

There will be upcoming meetings with the Supervisor, the next one set for mid April at the Mission Cultural Center. For info 821-1155 or Supervisor Gonzales' office.



FROM THE WALLS OF PANCHO VILLA

Painting by: Raymundo S. Nevel (Zala)

Zala was born in Veracruz, Mexico in 1926. At the age of twenty he came up to the U.S. and, after living in twenty-one states, settled in Oakland where he has painted and lived for the last forty years. His caricatures and signs appear in multiple restaurants in the area. He has more than 21 murals to his credit, art for the people that is history and folklore and right there.

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Guest Nicaraguan Artist Oscar Ramírez in front of his poster with figure of Sandino-Misión Gráfica

MCC: The influence of the U.S. has always been strong in your country, especially previous to the revolution. Do you believe that this in any way has resulted in a domination of white man's or American styles in art?

OR: The artist reflects the life he is living. Concerning high-style or elitist art, yes, before a certain sector did reflect that art and it was the art that got attention, but it was only one factor of the whole art being done in Nicaragua. Before there were artists that worked exclusively for the Somocistas. We take a look not only at his art but the way he plays out his life.

I believe influences are very important. I see the history of art as a scale of progression. Ultimately, all artists capture images from the past. To say that an artist is not influenced by anything would be a lie. Not that he or she identifies with another culture, necessarily, but he may borrow from it in a positive way. How many of your muralists borrow from the surrealist movement in art? This is a very interesting question for a socialist country; the question of influences. Now we have break dancing in Nicaragua. This comes from the U.S. with its own style of dress, music and movements. It is a definite influence. What are we supposed to say, Don't listen to that music?

MCC: Oh no!

OR: You can't keep people from becoming interested in something that is really happening.

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- He will continue his national leadership for a massive increase in federal support for AIDS research, treatment and education.
- He will continue his efforts to reverse Reagan Administration cutbacks in programs for the elderly, healthcare, childcare and nutrition.
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A SELF MADE MAN

RECOLLECTIONS OF THE PAST

Sometimes I get all riled up when I'm told of some of the ridiculous mistakes made by people in City Hall.

For two years I have been boiling about how the Native Sons of the Golden West's "Admission Day" monument was moved from the Park down to Montgomery and Market Streets and set up without its pedestal! This beautiful column, a reminder of our roots as part of the U.S.A., has lost a great deal of its grandeur as it sits 3 or 4 feet too low and too close to the Market Street traffic! "But", says Bill Hopkins, my Ghost writer, "if you think that's senseless, you should see Colonel Anza, sitting astride his horse in, of all places, the little Steuart Street Park at the foot of Market St."

"You're kidding!" says I. "He belongs near Mission Dolores, the place he founded. Maybe he could stand where the Spanish-American War volunteers monument is at Dolores and Market Streets. And, that outstanding monument ought to be moved back where they found it; which was right in the middle of Van Ness Avenue (at Oak) and looking south; facing Market Street."

"Right on," said the Ghost. "We learned all that stuff in the fourth grade, back in the old days. I guess the people in City Hall never read the history of this city."

"Probably not," I said, "because if they were so eager to put someone on a horse at the foot of Market Street, Sunny Jim Rolph would have been the prime candidate for that spot."

"Good thinking!" said the Ghost. "If anyone liked to ride his horse at the head of a Market Street parade, it was our most illustrious mayor."

"Sure was," I said. "And what better way to honor him than to show him astride that beautiful sorrel, wearing that big, white ten-gallon hat and facing north in Steuart Street where the parades made up. He loved parades, and during his 19 years in office this city saw plenty of them."

The only parade I didn't get to see him in was when the great Diamond Jubilee was celebrated in 1925. I marched in that parade myself, and I remember waiting with my Native Sons group, way out on Steuart Street, for 4 or 5 hours until our turn came to march up Market Street. I think that was the biggest parade we ever had here.

When Rolph was mayor, he had a huge posse. It was made up mostly of "South of Market" and "Mission District" men; some of them he had known all his life out here. A lot of people think he was born in the Mission, but the truth is, he was a South O'Market boy; born on Minna Street near 4th. It was he and some other great San Franciscans, who had gotten their start in life "south o'the slot", that organized the "South of Market Boys Club" along about 1923.

Anyone who was born east of 12th Street and south of the old cable car slot on Market, before the Great Fire, was eligible for membership. This included two great men of the theater business, David Belasco and David Warfield (once Wollfeld). Sol Bloom, New York politician and statesman who returned to San Francisco as United States Delegate to the United Nations Charter Conference in 1945, was quick to remind everyone that he was indeed, a South of Market Boy.

The South of Market had been a working man's residential district until it was wiped out by the 1906 Fire. Most of the refugee families from that part of town put their roots down in the Mission after the Fire and the South of Market became a district made up mostly of small businesses and factories.

But James Rolph Sr. had already moved his family out to 21st Street. I guess that was somewhere along in the 1870's because I know that young Jim Rolph, our future mayor, went to the old Valencia Grammar School, and it was there that he first knew Annie Reid, the girl he married in 1900.

The story of his early life here in the Mission is fairly well known among us old timers who admired him for his strong leadership throughout our early years.

His father was a loan clerk in the Bank of California for 48 years; almost from its founding. Young Jim was the oldest of 7 children and, I was told, every time one of them was born the bank gave his father a raise. The raise was usually spent

adding a room on to the 21st Street house. A careful observer can see these additions on the back of 3416; just up from Guerrero.

Jim Rolph graduated from Trinity Episcopal High School (on Mission, near 12th) in 1888 and went to work for a shipping company as a messenger boy. In his 10 years here, at Kittle & Co., he learned the business well. Then he and George Hind organized a partnership and developed an operation which proved to be successful from the start. In 1901, Rolph founded the Mission Bank and, after the Fire, he put up the bank building that still stands at the corner of 16th and Julian Streets. Later he was also president of the Mission Savings & Loan on the northwest corner of 16th & Valencia. In the early years he set up a shipbuilding company and, by 1904, Hind, Rolph & Company owned 10 windjammers. Their blue and white house flag became known all around the Pacific.

When Jim and Annie were married they made their home at 288 San Jose Avenue, near 30th, and never moved! It was here at this house, and the barn behind it, that so much important relief work was done after the 1906 disaster. This was the headquarters and supply depot for the Mission Relief Assn. This organization was made up of some of the leading men and women of the Mission District; several of whom became, in later years, advisors to James Rolph Jr., Politician. They were known as his "Kitchen Cabinet" and were evident in state and local politics for more than 20 years.

The 1906 disaster served as a springboard, catapulting Rolph into public life. Up to this time he was a comparatively unknown business man and local banker, but his personal interest in the immediate needs of those around him made him known to hundreds of people who, later on, would support him with their votes. They would not soon forget the man who, in the time of crisis, rode from one relief station to another, throughout the Mission, on his faithful horse, evaluating the needs of each station and taking the time to listen to, and act upon, the personal problems of many people.

Herein lies the groundwork for the telling of the story of "Sunny Jim" Rolph, lifelong Mission booster, who became mayor in 1912, starting on a political career in which he became known as one of the most outstanding mayors America has ever seen.

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Barbet Schroeder's *Tricheurs* is a biting, witty, unsentimental tale about compulsive gamblers who, as one character puts it, suffer an addiction that society manages to ignore with a clean conscience. Jacques Dutronc as an intelligent man who loses everything to this vice and Bulle Ogier as his mysterious lover are the Sid and Nancy of gambling. Kurt Raab, playing a mad sort of Mephistopheles, completes the unpromising triad. Even at its darkest moments, *Tricheurs* is good humored and weirdly elegant. The New York Times hails it as "a long overdue treat." In French 35mm 1983

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Emir Kusturica's
DO YOU REMEMBER DOLLY BELL?
(SJEKAS LI SE, DOLLY BELL)

"Pathos plays hide-and-seek with comedy in Emir Kusturica's brilliant first feature made in 1981 (when it won both top prizes at the Venice Film Festival)

Centering on a young man's loss of virginity to a prostitute called Dolly Bell, Kusturica transforms that hoary, debased plot line to paint a picture of an entire milieu: Sarajevo in the early '60s, when old customs (including Islam) did battle with emergent socialism and such Western influences as rock & roll. Within this mixed-up city, feelings twist, overlap, and turn back on themselves, especially from one generation to the next. Whether burning with love for Dolly Bell or improving himself with Dr. Coue's theonies, the hero, Dino, embodies a fierce romanticism inherited from his father, who puts his faith in Marxism. What impresses me most is the film's tonal and emotional complexity. Its use of imagery to create nuance. At 26, Kusturica already had the talent to blend the irony of '60s Czech cinema with the poetic realism of Jean Vigo (one of his favorite directors). Though moments are clunky or ragged, the whole has a humor, poignancy, tenderness, and beauty that I find in a movie theater maybe four or five times a year. It's worth seeing more than once."—John Powers, L.A. Weekly With Slavko Stimac In Serbo-Croatian Color 35mm 1981

□ FRI, MON-THUR 6:00, 8:00, 10:00
□ SAT, SUN 4:00, 6:00, 8:00, 10:00
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Tom Ferentz

**HIROSHIMA:**

PHOTOGRAPHS

AT

GALERIA DE LA RAZA

(through Apr. 14)

HIROSHIMA: PHOTOGRAPHS BY HIROMI TSUCHIOA, is the exhibition at Galeria de la Raza at 2851 24th Street. It is on loan from Natnon Lyons at Visual Studies Workshop in Rochester, New York. The curatorial statement at the beginning states that this work, done between 1975 and 1983, is a three-part documentary consisting of images of objects, people and places that survived the atomic blast. Its purpose? "To remind people of what happened on August 6, 1945, the day the United States dropped an atomic bomb on Japan."

When I was in 7th grade, I was taught as part of the standard curriculum called "history" that there had been no alternative but to drop the bomb on Japan. They said that it was the only way to end the war. It was not until later, and not in school, that opposing views on the subject entered my consciousness. It is clear to me now that the decision to drop the bomb was tied up with the desire to test the bomb and was not essential to ending World War Two.

What, then, might be the social responsibility of an exhibition dealing with the subject of Hiroshima? It seems to me that a good place to start might be with the question: WAS IT NECESSARY TO DROP THE BOMB ON JAPAN? I realize, of course, that this is a politically loaded question that would undoubtedly offend some people. It does, however, seem to address a very central area of the subject of Hiroshima.

More than half the exhibit at La Raza consists of photographs of artifacts from the Hiroshima Museum. Most of these are black and white studio images made with the clean, technical perfection associated with museum catalogs. The objects are on white backgrounds and have museum-like descriptions in captions next to them. Three are large poster-like prints that feature a large image of an artifact surrounded by smaller ones on both sides. One image, a picture of a water bottle and a lunch box has a caption that reads: "Lunch box and water bottle. Shigero Orimen, 12 years old, was working as a mobilized student 500 meters from the epicenter. He died instantly." Leaving, of course, the lunch box and the water bottle.

There are pictures of deformed binoculars, glass bottles, articles of clothing and many other things in various stages of disrepair. There are a couple of pocket-watches that have sopped at the exact time of the blast - 8:15.

On one of the posters, there is a large image of a sandal, with the story telling how this was the only thing a mother could find of her daughter in the ruins of a junior high school. The impression of her foot is burned into it. A large caption reads: "HOW HOT IT MUST HAVE BEEN, MYOKO."

Another poster reads, "FATHER'S WATCH NEVER MOVED AGAIN." There is a picture of a watch.

The posters are highly aestheticized, designed objects. They and the photographs of the artifacts, push the message that these things represent the dead, are symbols of them. These are the ordinary possessions of people who were caught by surprise in the atomic explosion.

The Hiroshima artifacts are meant to speak silently to the emotions. As the curatorial statement states, they remind us of what happened. They do not ask the question, WHY REMINO US?

My seventh grade teacher could have walked the class through there and said, "This was a terrible thing but WE HAD TO DO IT!"

What the seventh grade curriculum was doing was justifying one of the grandest acts of atrocity ever committed by the United States. It re-framed it, turning it into a world-saving act, thus preserving the sanctimonious illusions of U.S. history. It was laying a foundation for developing a world view that accepts, and can even be proud of, the idea

that rational decisions that involve the ending the lives of thousands of people can and should be made by the United States government.

Developing a population that thinks that mass murder can be acceptable under certain circumstances is a prime component for laying the groundwork for things like the Colo War, Vietnam, and Central America. I guess that this is a very difficult thing to get into an art show.

This is not an uncommon problem with artwork that deals with genuine subject matter but does not take any kind of stand on it. It does not position itself, does not concern itself with more than its ability to evoke an emotional response from viewers. It raises emotions precisely because of the subject matter. Saying the name, Hiroshima, alone is enough to do that. But where do you go?

The other part of the exhibition consists of photographs of people who have survived the blast and places where there is evidence of the blast. These are interesting, because none of the people in the pictures show any indication of having been in an atomic explosion. It is as if the people who were left physically unhurt were the ones sought out for this project. 'This is curious, and there is something to be said about not dwelling on the human disfigurement that has been amply documented in photographic media, but at the same time it seems a little antiseptic to avoid it completely in a visual documentary about Hiroshima. The whole show seems to rest on a combination of understatement and overstatement. Understatement because it avoids showing the effects of a nuclear explosion on the human body; overstatement, because of what the subject of Hiroshima itself raises.

The portraits themselves do not show any visual indications regarding the subjects' sensitivity to the atomic blast at Hiroshima. They're mostly straightforward portraits of perfectly fine looking people. Only the captions speak about Hiroshima.

The captions contain quotes from essays written in 1951 by the people in the photographs. One reads: "IT'S HOT! IT'S HOT! BUT THEY CANNOT CONTROL THEIR OWN BODY. SO THEY OWNED TO DEATH, SCREAMING THEIR LAST SUFFERING WORDS. THE RIVER IS, THEREFORE, NOT A RIVER WHERE WATER FLOWS, BUT WHERE DEAD BOOIES FLOW." (WRITTEN AT AGE 17).

There are also biographical descriptions, such as M. Masato Ito. Died in 1951 (17 years old). At that time: Bombed in an inn (1000 meters from the site).

The captions contain two bits of information: flat, descriptive material about the individual and an excerpt from an essay written in 1951.

There seems to be a problem here that comes from the formulation of the project itself. There are two sources for material: The Hiroshima Museum and a group of people who participated in an essay writing project in 1951. It is a bit like putting a hook in the water and catching the same fish over and over again. Once the crucial decisions of where to fish and what kind of bait to use have been made, there is little room for discovery. There is a lack of investigation and a consequent lack of information in the final product. It is as if Tsuchida did not know what questions to ask.

However, the show is packaged nicely. Everything is in black frames, the photographs are well crafted. There is even a place for the photographer to get a little creative, in his photographs of places in Hiroshima that have survived the blast. These depict things like a very small bit of the foundations of a military hospital in a parking lot behind some large apartment buildings. There is a nice sentiment to these, but then again, where are the areas that have been left out? Where are the walls with human forms etched into them? Where are places that have meaning to the people of Hiroshima today, places that are still centers for activity denoting a continuing involvement of the community? It is as if all that remains are artifacts in a museum and some seemingly unscarred people.

The problem with the show is that it ignores too much of reality by concentrating primarily on production values. Nothing appears beneath the facade that demonstrates a real connectedness to the complexity of the subject.

This exhibition, from the Visual Studies Workshop and Nathan Lyons, is an example of what happens when a purely aesthetic approach interfaces with the real world. It has no foothold. Because there is so much emphasis on making it "fine art", it becomes extremely difficult, if not impossible, for it to talk about anything. In this exhibit, the aesthetic exploitation of the connotations of Hiroshima outweigh the subject of Hiroshima itself.

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ACUPUNCTURE AND MIND/BODY/SPIRIT

- by Misha Cohen, O.M.D., C.A.

In Chinese medicine we find that the causes of disease include both external and internal causes. External causes include such things as wind, heat, cold, damp, dryness and fire. However, the internal causes of disease are considered the basic causes and tend to be viewed as more primary. Internal imbalance is said to lead to the inability of the body to resist attack from the outside. If the body is strong inside then it cannot be attacked. So what are these internal causes?

The seven emotions! Chinese medicine says that an imbalance of the emotions create dis-ease and, conversely, a balance of emotions creates wellness.

This very much relates to a very strong current view in psychology and becoming more accepted within orthodox medicine that stress results in physical dis-ease and that stress reduction can lead to wellness. We have turned the full circle.

So how does acupuncture fit into the picture?

Anybody who has received an acupuncture treatment will be able to tell you that one of the most profound effects he or she feels immediately with an acupuncture treatment is deep relaxation. There is a relief of stress. In Chinese medicine we would say that the Spirit has been calmed.

As many of you may have noticed, often times emotional and spiritual changes or disturbances appear as the first sign of illness and imbalance. At first you don't quite feel "right", you might have dream-disturbed sleep, or become easily irritated. Conversely, when a person's Spirit becomes stronger or emotional state becomes more positive, this may reflect the first signs of wellness. In whichever we are speaking of, changes in the emotional or spiritual state often reflect changes in the physical body later on. Dr. Carl Simonton devotes his book Getting Well Again to this very issue, Louise Hay speaks of this in her lectures, Spirit entities channeled through some of us speak of this constantly and ancient Oriental texts expound this theory (based in

practical experience) over and over again.

Acupuncture works on a deep spiritual level as well as on a physical energetic level.

Many spiritual changes come through acupuncture. While you may be aware of Shirley MacLaine's experience of past life regression in Dancing in the Light, I am referring more to the constant changes that lead us toward transcendence and inner harmony within this present lifetime.

Interestingly enough, acupuncture makes use of many Spirit Points for calming the heart, helping to relax an individual, and opening one up to a state of meditation.

These same points are especially good to stimulate and relax the brain, and to create mental and spiritual clarity. Over 50% of the people with AIDS/ARC experience neurological problems and the Spirit points are the best points to help in these cases.

What to expect with acupuncture and herbs:

1. Relaxation and stress reduction
2. Facilitation of emotional and spiritual level of creating wellness
3. Alleviating symptoms: For example in AIDS clients helping to eliminate such problems as chronic diarrhea, headaches and fevers
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Acupuncture helps bring us to a state of wholeness of Mind/Body/Spirit. It is just one part of a holistic approach to wellness.

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Photo credit: Eumiori Sato

BOARD GAMES

NIGHTMARE ALLEY

- by Nick Hornsfelt

"Bread is made for laughter, and wine gladdens life, and money answers everything."

- Ecclesiastes 10:13 (RSV)

"Jesus wept."

- John 11:35 (King James)

Every spring, thousands of tourists and pilgrims crowd into the tiny Bavarian village of Bieornborg to celebrate the festival of St. Beula of the Presumptuous Assumption. On St. Beula's feast day, the priests remove her chipped and dusty statue from the sanctuary, touch up the paint, wrap her in a brightly-colored bejewelled cape and hoist her on to a flower-draped platform. Six strong young men carry St. Beula through the cheering throngs who toss coins to the statue for good luck. Later at Mass, believers claim they see the statue shed real tears as she has done every year since the Archduke Ferdinand was assassinated in Serbia in 1914.

But if, like me, you can't afford to fly to Bavaria to witness this religious pageantry (or perhaps you went but got hung up in one of the many beer halls and missed the whole show), we could always turn on the tube here and watch our own homespun satin doll, Tammy Faye Bakker on the PTL Club.

Tammy Faye has it all over St. Beula if you ask me. Every day Tammy would come out in a new brightly colored outfit and a fresh coat of paint. Not only could she shed tears on cue, she could sing "The Old Rugged Cross" and make it sound just like "Stand By Your Man". The faithful have thrown a few coins her way too, 126 million dollars worth in 1986 alone.

Jim and Tammy Bakker have been the hosts of PTL Club (Praise The Lord Club, later called the Jim and Tammy Show) for something like 20 years, ever since Jim left Pat Robertson's 700 Club organization. Together their formula was dynamite, the perfect combination of a high gloss tent revival, talk show and cabaret. Corn bread and beans on Doulton china.

Tammy would sing, Jim would interview born-again Hollywood stars and traveling Pentecostal (pronounced penny-costal) evangelists decked out in their best pastel polyesters and bad toupees. Tammy would do a duet with a former cast member from Hee Haw. Everyone would pray for the sick and unsaved. Tammy would break into tears resulting in huge globs of mascara running down her chubby cheeks and the studio audience would applaud and cheer. Then Jim would ask for money.

Money poured in, enough to expand their operation to 1,200 cable stations coast-to-coast, build a Christian hotel, Christian time-share condos and a Christian amusement park with the world's largest water-slide system. Jim and Tammy faithfully reported the progress of these projects with pic-

tures and live coverage. I'll never forget the wild applause of the studio audience the day the water slide opened.

The heaven in this heavenly sugar loaf has been the twelve-year insistence on the part of the Charlotte Observer to interview disgruntled ex-PTL employees, contractors and bankers. The Observer pounced mercilessly on every instance of creative accounting, every fur, car and Palm Springs home the Bakkers purchased. Tammy wept. Jim wept. Sometimes audience and crew wept.

Meanwhile, whether they knew it or not, the Bakkers were gathering a large audience of noncontributing non-fundamentalists, some of whom were non-Christian! People tuned in to be awed, amazed and amused by this uniquely American phenomenon.

With a collection of guests made up of good ol' boys and girls who apparently have never heard of the spiritual and social sins of gluttony, ignorance and bad taste, Jim and Tammy were giving "Days of Our Lives" and "Donahue" a run for their money. I personally know of people here on the west coast receiving calls from east coast friends alerting them to a particularly good cry Tammy has had that day.

But that's all over now. With Tammy's confession of drug dependency, along with Jim's revelation of blackmail and adultery, PTL is gone with the wind and it is an ill wind that blows no good. This wind just doubled Jerry Falwell's empire as he takes over PTL. I'm sure he thinks that is good. Rev. Falwell may run the show but without Jim and Tammy it has no soul. They were fun, Falwell is not.

What bothers me most is the glee with which many people greet the Bakkers' downfall. Jim and Tammy supplied that "little folks make good" showmanship Americans love. They were never as full of bile as Jimmy Swaggart or as snidely smug as Falwell or as ambitious as Pat Robertson or as off-the-wall as Oral Roberts has become. They were like strange but lovable relatives.

There may be people out there that sent Jim and Tammy hard earned 10s, 20s, and 100s that are pretty angry right now. There are probably an unfortunate few with shaky and misplaced faith who will lose faith completely. For the vast majority of us it was all good fun; we knew that they weren't Mother Theresa. This is no worse for us than the cancellation of a favorite sitcom; the sad part is there will be no reruns.

The tragic figures in all this are Jim and Tammy. They are a lesson for the remaining fundamentalist moguls treading on the treacherous waters of high stakes media; the same lesson learned by movie stars and politicians alike. The adoring public that lavishes you with support and praise today will cry out just as loudly for your crucifixion tomorrow. But then I'm sure fundamentalists already know this; after all, they read their Bibles.

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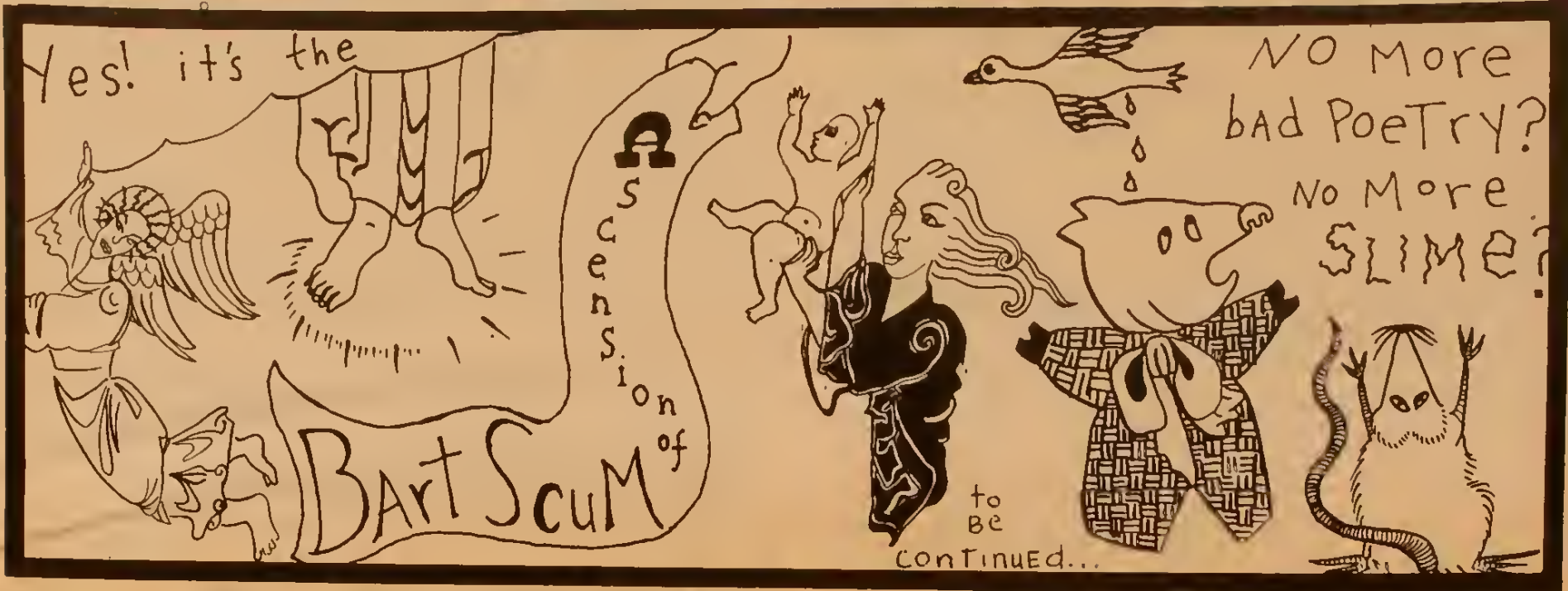
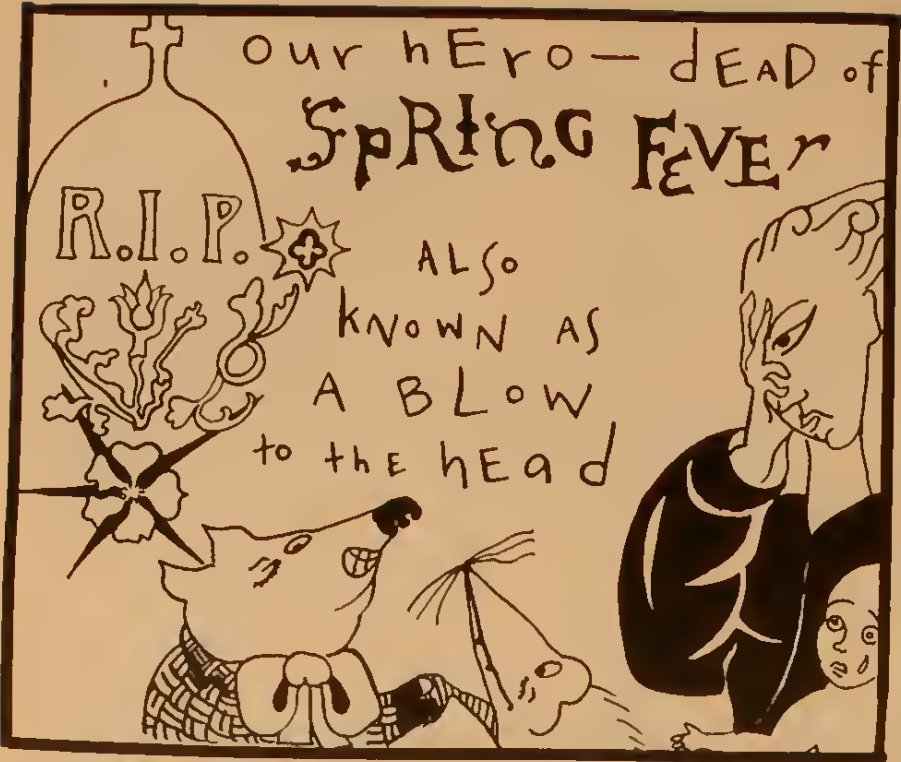
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SUN	Apr. 5	"URBAN REFORM" Industrial & Progressive dance D.J. KEVIN C.	9:30	FREE
MON	Apr. 6	FILM SHOWCASE 16 & 8mm films....dancing with D.J. Keith....	9:30	FREE
TUE	Apr. 7	dance to the musical guns of D.J. TERRY MERCENARY.....	9:30	FREE
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FRI	Apr. 17	ZULA POOL.....	9:30	\$4
SAT	Apr. 18	"THE ATOMIC CAFE" If you love to dance!!!!!!!!!!!!	9:30	FREE
SUN	Apr. 19	"URBAN REFORM" Industrial & Progressive dance D.J. KEVIN C.	9:30	FREE
MON	Apr. 20	DANCING WITH D.J. KEITH.....	9:30	FREE
TUE	Apr. 21	dance to the musical guns of D.J. TERRY MERCENARY.....	9:30	FREE
WED	Apr. 22	Reggae Calendar pres. "CRUCIAL DANCE NIGHT" w/ top radio dj's	9:30	FREE
THU	Apr. 23	"Aesthetic Musical Terrorism" w/ D.J. Mink.....	9:30	FREE
FRI	Apr. 24	FLYING COLORS - THE KURIES.....	9:30	\$4
SAT	Apr. 25	"THE ATOMIC CAFE" If you love to dance!!!!!!!!!!!!	9:30	FREE
SUN	Apr. 26	"URBAN REFORM" Industrial & Progressive dance D.J. KEVIN C.	9:30	FREE
MON	Apr. 27	DANCING WITH D.J. KEITH.....	9:30	FREE
TUE	Apr. 28	dance to the musical guns of D.J. TERRY MERCENARY.....	9:30	FREE
WED	Apr. 29	Reggae Calendar pres. "CRUCIAL DANCE NIGHT" w/ top radio dj's	9:30	FREE
THU	Apr. 30	"Aesthetic Musical Terrorism" w/ D.J. Mink.....	9:30	FREE

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BUEN DIA

- by Barbara Jamison

Pasted on the front door of Buen Dia Family School at 18th and Guerrero is a supplication to parents to empty their children's "art cubbies". Once vacated of the assembled shapes and colors the cubbies fill up to overflowing again... and the most recent art is often destined for mortality before ever reaching home.

"At this age (2 to 7) the process is more important than the product," says Yvonne Gavre, Buen Dia director and an original founder of the pre-school 11 years ago. This philosophy underlies all that goes on at Buen Dia, a philosophy that runs counter to many of the existing early childhood education models. Basing their work on Piagetian theories, staff educate according to the tenet that respecting different developmental rates in a group of children is necessary to the formation of healthy adults. On the other hand, the Montessori model, for example, believes in maintaining a static curriculum based on the idea that all children pass through a hierarchy of stages at fixed ages.

Amidst the horror stories appearing in the media about overcrowded childcare facilities, the proliferation of "child-care franchises" whose simple philosophy boils down to making money, and the competitive curriculae in some exclusive pre-schools which go so far as to include preparation for the IQ test, Buen Dia's "extended family" approach seems like an island of childcare sanity in a supply side, laissez-faire sea.

"This is the first generation of pre-school children who are being forced to become socialized at such an early age," explains Yvonne. "It's not a question of whether Mommy should work, it's that 'Mommy goes to school or Mommy works'. At Buen Dia, we try to combine structured projects and free-play with the family-type love and security the children would be getting at home."

The Piagetian model that Buen Dia staff universally agree is the primary source of their educational philosophy posits the need for close observation of children at play, and according to the data collected by the trained "observer", a constant reformulation of the curriculum.

"It's harder to build a dynamic curriculum than a static one," Yvonne admits. "You have to continually reassess. And teachers can't let their egos become involved in this process

either. You have to watch, learn and sometimes throw out all your carefully thought-out lesson plans..."

The staying power of the teachers at Buen Dia attests to the workability of the Buen Dia philosophy -- and maybe its low teacher/student ratio of 1 to 6. Most teachers, hired at a scale of \$5 to \$7 an hour, have been working there more than five years. Burn-out is low, a rare phenomenon in this field. And the majority of Buen Dia teachers are working artists in dance, theatre, music and writing. But Yvonne says the most important quality she looks for when hiring a new teacher is whether the prospective employee can tolerate differences in children.

The pre-schoolers currently enrolled in the Buen Dia program come from varied ethnic backgrounds, from two-parent, single-parent and gay families. A large percentage of the parents are artists, writers and community activists who, because they have chosen work that is typically undervalued in our culture, are not big money-makers.

"Clearly 50% of our children qualify for free childcare provided for by the Vender-Voucher program of the Social Services Department. But currently, out of 24 students there are only 7 who are enrolled in the program; and each and every year it's a struggle to get the money for the few who end up qualifying. Funds have been cut when they should be on the rise. The only rational future for childcare is in the small group community model (24-35). Sooner or later, given the economics of the country, childcare will have to be addressed at the national level."

Yvonne finds that the group of children most prone to developmental problems are children of single parents who typically become overloaded with the stress of independent child-rearing. "And the stress on the single parent tends to rub off on the child. Early childhood education in the 50's and 60's looked at the 'absent father'. Now we know it's really the coping skills of the single parent -- father or mother -- that affects the child's development. When problems crop up in the child we like to involve ourselves with the problems of the parent. A child is not an isolated unit; his or her world is shaped by those who care for him/her. When problems arise we try to step forward, not back. That's why we call Buen Dia a family school."

A Mission native, Yvonne claims the predominantly Latin neighborhood where she grew up is now a more heterogeneous mix of Latin, Asian, Black and White families. Over her working lifetime, Yvonne has also noticed a sharp increase in teenage mothers, street violence, and in the population of Mission homeless who often use the doorways of 18th and Guerrero for shelter. "These problems are eventually going to affect every aspect of society. In our community we see a microcosm of the forces going wild on a national scale."

It's sunny in the Mission today so Buen Dia children are playing out in the backyard in the tree house, on the slides and in the sand, or role-playing in "dress-up clothes" in the "kitchen" or "general store". Signs in Spanish and English name the objects they're attached to. The original Buen Dia founders rented the house on Guerrero 11 years ago, which they now own, for its backyard; all felt the importance for city children to have some contact with nature. At one of the oblong tables, Colombian Artist-In-Residence Linda Haim and a group of children are preparing an underwater environment for the May Children's Festival in Golden Gate Park. A killer whale spreads across the low table end to end, while some children seated around contribute to its colors and others paste together papier mache rocks and vegetation. Many elementary and secondary schools throughout the district will be participating in the festival. "but," says Haim, pointing to the children, "as far as I know these are the only participating pre-schoolers."

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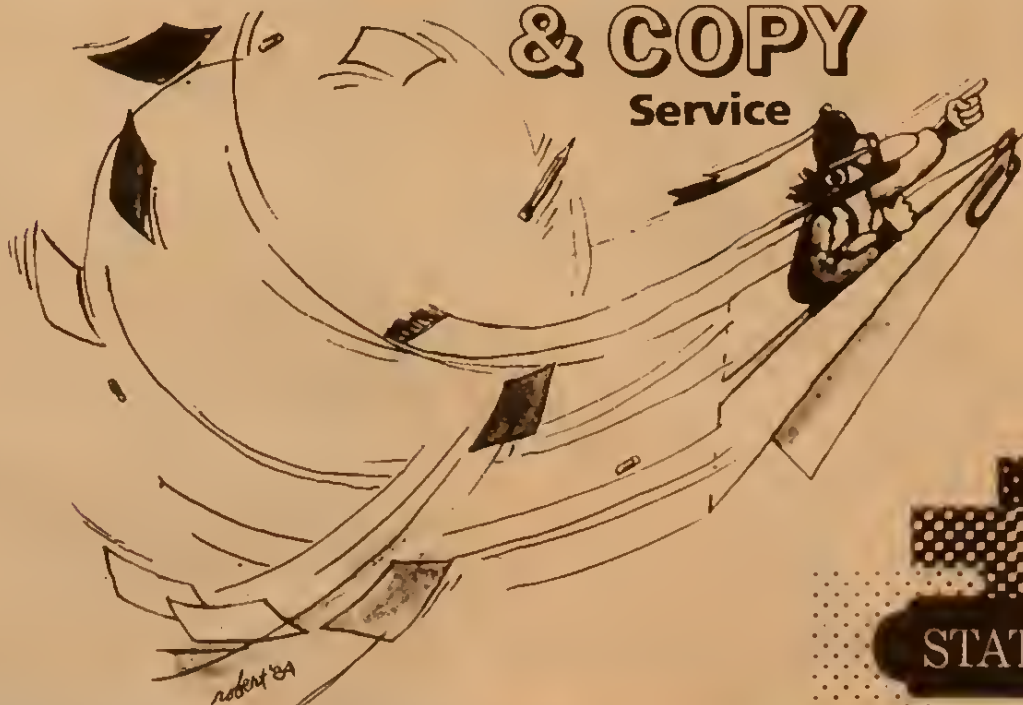
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Also let us not forget Dick the Bruiser who, one night in Chicago, got shot in the arm by some irritable fan. Now out of the rugged deep mountains comes Yukon Eric. Killer Kowalski actually bit off one of his ear lobes right in front of everybody in a grudge match. Real blood. The kind that you see gushing at plasma centers all over hell and high water. It made me thirsty.

One night at San Francisco's infamous Cow Palace, all the way from the burning sands of the middle east war torn deserts the "Shiek" was about to enter the ring when some fan threw a foreign object at him and he thought it was me and chased me all over the place when I was just a little wee-duffer. A glue sniffer and school truant. Beyond parental control. I still go to wrestling matches only without the glue. I B.Y.O.B. instead.

Now here's one. This fan was sitting a few rows in front of me and Frank Schueler. Ray "Bombs Away" Stevens busted wide open Cowboy Bob Ellis' head and there was even blood on some of the front row fans and this dude all throughout the match kept yelling obscenities (in which my editor won't allow me to say) at Ray Stevens, and when Ray Stevens climbed up to the top rope and gave Cowboy Bob Ellis the "Bombs Away" knee drop right over his bloody head and got a count of three, the final pinfall, this cat tried to jump off his seat and physically attack Stevens. Stevens fired on the dude before he had time to enter the ring. I freaked out. I thought all along that wrestling was a big put-on. Not so in some cases. I actually heard the crack of that dude's nose. I also saw a bonafide San Francisco General Hospital ambulance taking Cowboy Bob Ellis away out in the parking lot when me and Schueler were leaving the arena to catch the bus back to the Mission. Up to Bernal Heights where he lived on one side and I lived on the other near Mission Street.

Right now, for as long that Stevens has been on the circuit he's been a nice guy, a wrestling promoter, and hardly steps in the ring anymore. He quit calling other wrestlers

"pencil necks" and stuff like, "You're so skinny that when in the shower you've got to jump from drop to drop in order to stay wet". Also caps like "When you get my bombs away, your head will end up looking so flat that people will think it's an ash tray and put out their cigarette butts on it."

Last year the promoter imported from England a tag team known all over the world as the "British Bulldogs". They're good guys. Crowd pleasers. Their little mascot that they bring into the ring with them is a beefy, stump legged English bulldog called "Matilda". It's a mean little moutha. Its two lower fangs stick out from under its lower lip. It looks like a U.S. Marine Corps drill instructor who got his head caught in front of a runaway locomotive train.

The B. Bulldogs were entering the ring against some villains managed by the "Slickster", a soul brother all decked out like Superfly, antagonizing the Bulldogs before the opening bell rang and John Boy (one of the Brits) sicked Matilda on the Slickster and chased him up to the top rope. Right on TV. It was a trip. My mother, as we were both watching it in her living room where I go every Saturday morning to get out of this hotel and watch it on the screen said they oughta get two Irish villains up against them. She's from Belfast. I went into uncontrollable laughter knocking over an ash tray and spilling some Guinness Stout on her coffee table. The old lady downstairs asked my mother what was all the noise. She told her that it was must my son. He's got a weird sense of humor.

Strong man Ken Patera and the sneaky, from Japan, Mr. Saito... Ken works out at the gym here in the Mission called the Sports Palace, I've seen him a few times... according to the newspapers him and Saito were at a fast food joint trying to get in but the food jock was closing shop and wouldn't let them in. So I don't know which one did it but one of them hurled a big boulder through the glass window from outside and the police rangers were called in. I heard that two carloads of cops were called in and engaged in a scuffle. After the bust and when they had to go to court they both were seen out on the courthouse lawn drinking beer. It sounds like something I'd do.

But that's not all. The late Samoan Peter Mavia, tattooed from the waist down, was in a bar down in Brisbane and got harassed by Chief of Police Billy Beard (some call him a redneck) and ended up getting thrown out physically onto the street and the bar got barricaded from the inside while Peter Mavia got on the horn and called his tribe up hear in San Francisco. I don't know the rest of this incident but from what I gather there's a lot more action that happens other than what goes down in the ring.

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